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AMERICAN ART NEWS.

Vol VI. No. 9.

NEW YORK, DECEMBER 14, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Spanish and Italian masters.

James Fay.—Antiques.

Fifth Avenue Art Galleries.—Oriental rugs, December 16, 17.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Paintings by American artists.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Oehme Galleries.—Modern Dutch and French paintings.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

G. von Mallmann Gallery, Berlin.—High class old paintings.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Goupil Gallery.—Society of Twenty-five Painters.

Paris.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries.—Persian and Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Fifth Avenue Art Galleries.—Oriental Rugs, December 18, 19, 20, 21.

Europe.

Paris.—Hotel Drouot. Collection of Alfred Robaut, Wednesday, December 18.

Paris.—Hotel Drouot. Old coins, December 19 and following days.

Vienna.—Bruder Egger. Antique Greek coins, collection late Russian Prince Boris Chachowskoj and a German Consul, January 7, 1908.

A GREAT ART COLLECTOR PASSES.

In the death of Mr. Henry O. Havemeyer this country loses one of its foremost art patrons and collectors and perhaps its most discriminating art lover and connoisseur. It is passing strange that so little notice was paid in the obituaries of Mr. Havemeyer to his art taste and the exceeding richness, beauty and value of his collections, and so scanty mention made of the probable disposition of these collections.

It may be said, and the statement is made by persons in authority, that Mr.

studied as he collected, whether pictures, porcelains, bronzes or textiles, and he journeyed far and wide in search of the rarest and best of art treasures. Nothing that was brought to his attention from any reputable source did he refuse to examine, his theory being that out of ten objects offered him, one at least worthy of possession might be found.

It has been inaccurately stated that he had tired of the paintings of the French impressionists, which years ago he began collecting with interest and enthusiasm. Nothing could be further from the truth. He left to his family at least 25 examples each of the impressionist painters, Manet, Monet, Degas and Cezanne and several examples each of their fellows, Renoir, Pisarro, Sisely, Mary Cassatt and Berthe Morizot. One entire room in his Fifth Avenue mansion is filled with the fine examples of Degas he possessed, and the canvases of the impressionists overflowed from other rooms and fill the walls of the central stairway of the house. The last pictures he bought before his death from Durand-Ruel and Sons were by Manet, Monet and Degas.

Of Mr. Havemeyer's Barbizon pictures the most noted are several figure pieces by Corot. He also owned examples of Rousseau, Jacque, Dupré and Diaz, and in his collection there are also a fine Courbet and Delacroix. No less than seven Rembrandts, including the famous "Gilder," bought many years ago from William Schaus, a splendid Pieter de Hoogh from the Secretan sale, and other and rarely fine examples of the early Dutch masters exemplify his love for this school. Years ago also he wandered into the domain of early Spanish art, and then secured one of the finest Greco's extant, "The Cardinal," and also a remarkable Goya.

In his formation of his picture and porcelain collections, especially at the start, Mr. Havemeyer was aided and inspired by his warm friends, the artists, Samuel Colman and Louis Tiffany, but in later life he bought entirely on his own judgment. He cared little for general society, and his chief delight was the study, with his accomplished wife, formerly Miss Louise Elder, of his treasures and the entertainment of a few intimates who had kindred musical and artistic tastes.

Mr. Havemeyer was not alone a picture collector. Some years ago he began to study deeply Oriental potteries and porcelains, and the ancient wares of Persia and Babylonia. His collections of Chinese pottery and porcelains of Japanese bronzes and pottery, of Persian and Babylonian and Rakka ware and notably of Hispano-Moresque plates, are among the very few really choice ones of the country.

To these wonderful collections his widow and children now succeed and bring to them the love of beauty and rare taste and appreciation that were his who formed them.

The best monument of Mr. Havemeyer is not the Sugar Trust—not his stately mansions in town and country, nor his millions—but the beautiful pictures and art objects he has left to testify to succeeding generations of his love of and for the beautiful, and his belief that it of all things in life is best worthy of study and devotion.

J. B. T.



THE BATH

By Hugo Ballin

In Winter Academy Exhibition

A VAN DYCK STOLEN.

An Associated Press cable from Courtral, Belgium, says: One of Van Dyck's great masterpieces, "The Erection of the Cross," has been stolen from the Church of Notre Dame. On account of restorations to the church, part of a wall had been taken down and replaced by a wooden partition.

The thieves gained entrance to the church by sawing a hole through this wall. They carefully cut out the canvas from the frame and carried it away. They are believed to have been experts as special watchmen employed in guarding the treasures of the church observed nothing.

The police have communicated with all seaports from which trans-atlantic steamers sail, asking that a special watch be kept for the thieves. Detective headquarters in Paris also has been notified.

Havemeyer stipulated before his death that his art collections should be left intact, it is understood, during the life at least of his widow, who is as much an art lover as was her husband, and whose taste and cultivation aided him at all times in his researches and acquisitions. There will be no auction sale of the Havemeyer collections, as has been rumored, which rumor presumably originated with those to whom "the wish is father to the thought."

A strange contradiction was Mr. Havemeyer. Of strong and sturdy German ancestry, a hard worker, a shrewd, and at times an implacable business man, it would have been thought that there existed in him little of an artistic taste or temperament. And yet he passionately loved music, and proved himself in the richness, beauty and range of his collections, as said above, perhaps the most discriminating of American art lovers and collectors. His selection was always good and his range of choice wide. He

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

Those students of the National Academy who desire to study etching submitted drawings last Saturday to Charles Mielatz, who has had charge of this class for a number of years.

Frederick Dielman, president of the Academy, began his course of lectures on perspective last Thursday afternoon, and for the benefit of those who are taking up the work for the first time dwelt long and most interestingly on the importance of this branch of art. The class is larger than in previous years.

Miss Helen Randall from Philip L. Hale's class in the Boston Museum has joined the Academy classes and will follow illustrative work in New York. Mr. Green also a student of the same class and school in Boston is a student of the Academy this term.

Hamilton A. Wolf, a student of the Academy recently gave a dinner at his home to a number of his student friends. Among those present were Justus Pieffen, Edgar M. Ward and Alfred Raboch, who was toastmaster and delivered a speech which was inspired by the congeniality and good will of those present.

Miss Keziah Birley an Academy student, has just received several canvases from an exhibition in Hamilton, Ont., to which she was invited to send. The exhibition was held in honor of the late Blair Bruce of Canadian birth, but living in Paris up to the time of his death, and his widow presented a number of his works to the city of Hamilton to form a nucleus for an exhibit of one hundred and fifty pictures. Arthur Heming the painter and Charles Henry White the etcher, both born in Hamilton, were represented.

Fifty dollar scholarships have been presented to the School of Applied Design for Women by Mrs. A. C. Barney, Miss Kora Barnes, (two), Mrs. John C. Eno, Miss Eno, Mrs. William S. Hawk, Col. Henry B. Wilcox and Mrs. Anton G. Hodenpyl.

A large donation of art magazines for the library has been presented by Col. Henry B. Wilson. Mr. Samuel P. Avery has presented \$25 to the Endowment Fund and Mrs. Janvier Le Duc has donated some furniture to the school.

An exhibition is on this week in the members' room of the Art Students' League, of the work done during the summer by the various students of the school. It is considered to be the best held here in some time. A. Raboch was awarded No. 1 for a charming landscape in oils; Mr. Carlson No. 2 and Mr. Hale No. 3. Mr. Pleuthner received No. 1 and Mr. Hunt No. 2 for their water colors, and Mr. Truslow No. 1 in the black and whites. Miss Ruth Clements exhibited some little etchings done in Paris for which she was awarded No. 1, and Miss Chase No. 2 for a portrait, showing her clever handling of dry point.

The work of the Woodstock Summer School was not included in this exhibition but will be shown in January or February.

Mr. Chase gave an extremely interesting talk to the students last Wednesday night on "Art in General." They

were enthusiastic and gave Mr. Chase a warm reception. Refreshments were then served in the lunch room.

Mr. Du Mond's composition class began Thursday and will continue every following Thursday.

Mr. Lack is conducting a class in "Color Theory." It is largely attended by teachers in New York city schools and is also held on successive Thursdays.

Miss Meigs, a pupil of the New York School of Art, had work in the Fellowship Exhibition in Philadelphia, where several former pupils exhibited.

Miss Ethel Cook, one of the most promising and popular pupils in the school last year, is teaching art in Elton College.

Miss Henrietta Shone is teaching and giving a course of art lectures in Toronto, Can.

Miss Otey Farmer has had to postpone her intended trip to Paris because of her mother's illness. When in the school she proved herself a most capable instructor.

Miss Stanford entertained a few of her student friends Friday evening.

Mr. Watt Kuhn, a most popular instructor in the summer school, entertained the students at his studio, 120 East 23rd street, Saturday last. This affair was greatly enjoyed and appreciated. Miss Clara Tice, Miss Plummer and Miss Stillinger received and poured tea.

The members of the illustration class of Cooper Union, under the direction of B. West Clindernst, are illustrating Mother Goose rhymes. They may be done in black and white and one color and oil limited to two figures.

Miss Sarah Condon, a former pupil of the Ecole des Beaux Arts, Paris, is now working in the Portrait Class.

There are several new members in the Illustration and Portrait Classes.

Robert Knight Ryland made his monthly examination of the life drawings last week.

The social given by the second-year Design Class, Pratt Institute, Nov. 23, was a children's costume party, and children's games and dancing formed the evening's entertainment.

The annual Christmas sale of the Art Students' Fund Association will be held this afternoon and evening. Miss Langtry's water color "And Scurvy Care is Dead to Such as We," shown at the Water-Color Club, was sold.

A night school of applied art has been started at the West Side Y. M. C. A., with the support of many of the leading art, decorating, furniture and dry goods houses of New York. The instruction, under Frank A. Parsons, is intended primarily for decorators, salesmen of art objects, customers, designers of fabrics and window dressers, and it consists of a course in principles of color and form harmony, with a series of lectures and discussion on historic period structure and ornaments in their present applications.

To aid the work a number of the large department stores lend quantities of fabrics, hangings and ornaments, and the Metropolitan Museum and Cooper Union Institute aid by permitting lectures in their collection rooms. The course deals with all phases of decorative work, from framing pictures and selecting colors for women's costumes to furnishing a Harlem flat or designing decorative schemes for mansions, hotels and theaters.

The work of the school is aided by the newly formed Art in Trade Club, composed of buyers, heads of departments and salesmen in a number of stores.

The Lenox Art Academy, 109 West 124th Street, reopened Nov. 25 as a free institution. Students accepted so far number 133, pending 68, applicants rejected 36, making a total of 237 applications.

The evening life class, to open next week, will have a large attendance and will be under the direction of Mr. H. H. Reppert. The morning life class under Mr. De Sarata, a Spanish artist, has such a large attendance that the board is considering opening additional life classes.

The board of officials further announce, in regard to many inquiries, that students will be accepted daily and all applications should be made to the director.

The Academy library, to open some time in January, announces the gift of three valuable books by Mr. M. Sanford of England, printed in 1779 and highly illustrated.

A meeting of the Art Committee of the New York City Federation of Women's Clubs was held December 9 at the studio of Miss Harriet Phillips. Mrs. Fanny Rowell, chairman of the committee, reported that at her suggestion the National Academy of Design had arranged that the pupils of the high schools and training schools of the city should be admitted, free, to the exhibition from 10 to 1 o'clock on Saturday mornings, December 21, 28, and January 4. Cards for these days are being issued by the Art Committee and are being distributed through the art teachers in the eight high schools and training schools of the city. Members of the Art Committee of the New York City Federation of Women's Clubs will be present at the exhibition of the National Academy on these days to serve as guides.

There are twenty-four members of the committee and they have attended the opening reception of the New York Water Color Club, of the National Society of Craftsmen and of the National Academy of Design, also a lecture at the National Arts Club by Prof. Ernest Fenollosa on "Considerations of Art Education."

NEW YORK LECTURES.

Saturday, December 14 (8 P. M.), Cooper Institute, Eighth Street and Fourth Avenue, Manhattan.—Charles H. Caffin, "The Reaction of Realism in France and England."

Monday, December 16 (8.15 P. M.), Art Gallery, 174 Montague Street, Brooklyn, N. Y.—Roval Cortissoz, "The Romantic Revolt."

Tuesday, December 17 (4 P. M.), Art Gallery, 174 Montague Street, Brooklyn, N. Y.—Miss Antonie Stolle, "Art Treasures in Museums of the United States."

Wednesday, December 18 (4 P. M.), Pratt Institute, Brooklyn, N. Y.—Walter S. Perry, "Rome and its Contributions to the World of Art."

Thursday, December 19 (4.30 P. M.), Art Building, 174 Montague Street, Brooklyn, N. Y.—Dr. Daniel Huebsch, "Art Appreciation—the Horse and his Rider." (Pay course.)

Thursday, December 19 (4.30 P. M.), Columbia University, Room 311 Havemeyer Hall.—Prof. A. D. F. Hamlin, "Architecture, Renaissance and Modern." (Pay course.)

Saturday, December 21 (8 P. M.), Cooper Institute, Eighth Street and Fourth Avenue, Manhattan.—Charles H. Caffin, "Impressionism: Japanese Influence and the Study of Light."

An exhibition of paintings by the French impressionists closed at the Albright Gallery, Buffalo, last Sunday, and the display will be removed to St. Louis, where it will open at the Museum of Fine Arts next week. The third annual exhibition of water colors by American artists opened at the Albright Gallery Thursday last, and will remain there through January 12.

DETROIT.

An exhibition of the drawings, color sketches and photographs for the mural decorations of Kenyon Cox, together with a small group of paintings by the same artist, opened in the main gallery of the Museum of Art recently.

A collection of drawings by Ernest Piexotto, twenty-seven in number, and illustrating his book, "By Italian Seas," are shown at the same time.

Last week an exhibition of paintings by Lendall Pitts, a former Detroit boy, and who has lately arrived from Paris, opened with a reception to the artist.

A. T. Millar's exhibition will open to-day in one of the small east galleries of the museum.

ST. LOUIS.

The art students' annual sale of paintings, sculpture and crafts opened Dec. 10 in the Bouage gallery of the school.

George Julian Zohnay has been in Chicago as the representative from St. Louis to the meeting of Western Artists.

The Womens' Art League held a regular meeting Saturday. The subject of the meeting "Pottery." Henrietta Ard Jones gave a talk and demonstration.

Seven Paris-American painters are now exhibiting in the galleries at Forest Park.

George Ade, a former pupil of the School of Fine Arts, has returned to the city for a few months' visit. He was a guest at the Artists' Guild Saturday evening.

WASHINGTON (D. C.).

The Washington Water Color Club has fixed the dates for its annual exhibition, which was postponed this fall until winter. Exhibits will be received January 15, the private view and reception will be held Wednesday evening, January 22, and the exhibition will be open to the public from January 23 to February 12, 1908. No exhibition held in Washington annually has been of greater interest of merit than those held by this organization, and a special effort is being put forth this year to make it an event of importance.

The Capital Camera Club, through an arrangement with similar out-of-town organizations, proposes to hold in its club rooms this winter a series of ten small exhibitions, which shall illustrate the most recent work in artistic photography. The first of these will be in January.

A number of local artists have loaned paintings to the organization known as the "Columbian Women" for the decoration of the women's building of the George Washington University. This building is one of a row, on I Street between Fifteenth and Sixteenth Streets, occupied this winter by the university, and was the scene Tuesday evening of a reception given by President and Mrs. Needham to the officers of state universities. Some of the pictures, notably a group by Mr. Powell, were loaned especially for this reception, but the majority are to remain where they were placed for the winter.

A collection of paintings, made chiefly in the Yosemite Valley by H. C. Best and his brother, A. W. Best, of San Francisco, was recently shown in the assembly hall of the Cosmos Club. For a number of years these artists have conducted a school for art study in their native city, though a portion of each year has been spent in outdoor etching.

CALENDAR FOR ARTISTS.

- BOSTON ART CLUB**, corner Newbury and Dartmouth Streets.—
Seventy-seventh Exhibition, Oil Paintings and Sculpture:
Works received until December 21.
Collection other cities to be sent to Stedman & Wilder, Trinity Pl.
Opening of Exhibition, January 3.
Closing of Exhibition, February 1.
- WASHINGTON WATER COLOR CLUB**, Hemicycle, Corcoran Gallery
Exhibits received, January 15.
Opening of Exhibition, January 22.
Closing of Exhibition, February 12.
- ARCHITECTURAL LEAGUE OF NEW YORK**, 215 West 57th St., N. Y.
Exhibits received, January 16 and 19.
Opening reception, February 1.
Closing of Exhibition, February 22.
- CHICAGO ART INSTITUTE**, Chicago, Ill.—Works by Chicago Artists.
Entries to be made by January 21.
Works received until January 25.
Opening of exhibition, February 4.
- NATIONAL ACADEMY OF DESIGN**, 215 West Fifty-seventh St., N. Y.—
Eighty-third Exhibition, Paintings and Sculpture:
Works received, February 26 and 27.
Opening of Exhibition, March 13.
Closing of Exhibition, April 18.
- NATIONAL SCULPTURE SOCIETY**, 215 West Fifty-seventh St., N. Y.
Exhibition of Sculpture in Baltimore, Md.
Works received, New York, March 9 and 10.
Works received, Baltimore, March 24 and 25.
Opening of Exhibition, April 4.
Closing of Exhibition, April 25.

AMONG THE ARTISTS.

Walter Satterlee is painting a portrait in his studio at 96 Fifth Avenue. He returned last month from Oyster Bay where he spent the summer.

Frank Fowler is painting portraits at his studio in the Mendelssohn Building.

Irving R. Wiles is in Detroit, Mich., where he is busy with some portraits. He returns to New York this week.

David J. Gue spent the summer painting in Ireland and England. He brought back several excellent canvases. One which shows the old tower of Blarney is especially fine.

Cullen Yates painted some charming landscapes near Delaware Water Gap. He is now settled for the winter in his studio in the Van Dyke Building.

George Wade, the English sculptor, arrived on the Lusitania. He comes to execute several commissions.

Victor Hecht has taken a studio in the Galpin Studio Building, 57 West 57th street. He is painting the portrait of Dr. R. Adler.

J. Alden Weir is engaged in painting some important pictures in his studio in the 10th Street Building.

Wm. De L. Dodge is preparing to paint a decoration in his studio in the 10th Street Building.

Henry Golden Dearth is settled for the winter in his studio in Carnegie Hall.

Rhoda Holmes Nicholls spent the summer at East Gloucester, Mass., where she had a large class. She is now settled in her new studio apartment in the Colonial Studio Building. She will paint portraits this winter.

Perceval De Luce has returned to his studio at No. 114 East Twenty-third Street. He is painting a portrait of a young girl.

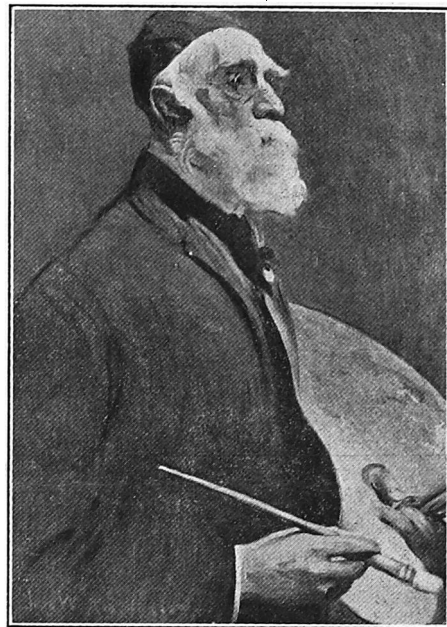
Joel Nott Allen has recently painted the portrait of the Rev. Dr. E. O. Flagg. He will be busy at his studio, No. 114 East Twenty-third Street, all winter executing portrait orders.

A memorial window, designed and executed by Edward P. Sperry for the Episcopal church at Oyster Bay, L. I., was shown at Mr. Sperry's studio, 3 West 29th street, this week.

The Countess Boos Farrar gave a reception to the officers and friends of the Industrial Training Schools of America at the Manhattan Hotel on Monday evening last.

H. R. Poore will hold an exhibition of a group of pictures illustrating the New England winter at the Salmagundi Club in January. The exhibition, after a week will be removed to the Noe galleries for a fortnight and will then go to the Doll and Richards gallery in Boston. It has been a long time since Mr. Poore has held a one man show in New York, and the coming display is therefore eagerly anticipated by the artist's many friends and admirers. He has been working on these pictures for three years past.

C. Myles Collier has been spending a few weeks in Memphis, Tenn., where he with Mrs. Collier went to attend the marriage of their son. They have returned to New York this week.



WORTHINGTON WHITTREDGE

By John W. Alexander

In Winter Academy Exhibition

Some 150 photographs by Frederick Mosen of the Indians of the Southwest and the land they inhabit were recently shown in the gallery of the Salmagundi Club. These are all enlargements made from small kodak prints, which has permitted Mr. Mosen to secure unique pictures of these primitive people. The collection contains several very interesting photographs of the ancient cities of those pre-Macally Americans.

The international architectural exhibition held in the Carnegie Institute under the auspices of the Pittsburg Architectural Club, has been most successful. It will close Dec. 16. There were over 1,400 exhibits in the collection. One of the most important features of the exhibition was a course of lectures delivered before the children of the public schools by the members of the club. This plan of work follows closely the method adopted by Director John W. Beatty, for the past five years, in connection with the international exhibitions of paintings, of having the pupils of the entire Pittsburg and Allegheny school districts systematically brought to the Institute to receive instructions upon the paintings exhibited.

LETTERS FROM SUBSCRIBERS.

Editor American Art News:

Dear Sir:—The matter of paramount importance to art in New York, and even in America, is that there should be adequate facilities for the exhibition of current art work of all kinds. We should have an American salon, corresponding in character and extent with that held annually in European countries. Everyone knows that the little exhibitions given by the National Academy in the small galleries in Fifty-seventh Street, are a pitiful apology for this. Here the Academicians, the Associates and a few others are accommodated; but it is notorious that large numbers of pictures, worthy to be hung, are rejected from lack of space; while other classes of art-work are not even considered.

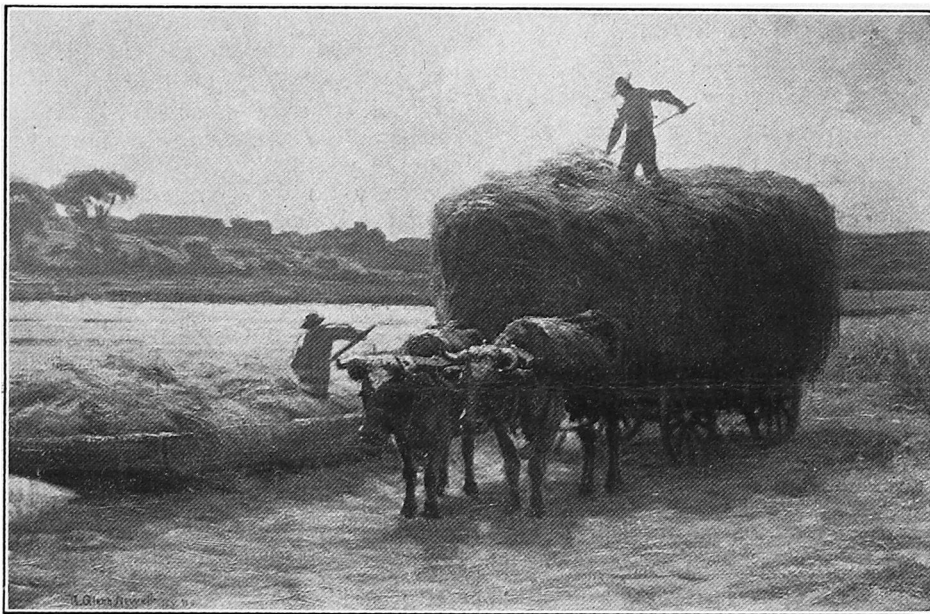
The remedy for this would, of course, be the establishment of a suitable gallery. This could be obtained if earnest efforts were made. The men to bring it about are the Academicians. But it would require work, and some sacrifice, on their part. They would have to be actuated by disinterested motives and a generous wish to encourage art. Surely there are Academicians who are capable of this.

Their inaction is undoubtedly the result of inertia; but the effects of it are disastrous. Many a young painter, to whom recognition would mean everything, has all hope and courage crushed by undeserved rejection.

With its present diminutive exhibitions—which cannot begin to accommodate all that is worthy in New York alone—it is a farce to call it the National Academy. Good painters—and artists in every line—throughout the country should feel assured that they might submit work on its merits, with no fear of being rejected solely for lack of space.

P. M.

Princeton, N. J., Dec. 11, 1907.



SALT HAYING AT OLD LYME

By G. Glenn Newell

In Winter Academy Exhibition

Mr. and Mrs. Alphonse Jongers gave a musicale last week in their studio, 33 West 67th street. Mme. Adelaide Norwood-Brandt sang. Among the guests were Mr. and Mrs. George A. Hearn, Mr. and Mrs. Hubert Vos, Mr. and Mrs. Ben Ali Haggin, Mr. and Mrs. Keith Donaldson, Mr. and Mrs. Eli Yale-Smith, Mr. and Mrs. Harrison Grey Fiske, Mrs. McCoskry Butt, Mr. and Mrs. Frederick Pratt, Mr. and Mrs. Sydney Smith, Mr. Melville Stone and Mr. Hartley Manners.

An exhibition of paintings by Henry George Keller opened in the gallery of the Cleveland School of Art, Dec. 7 and will remain there through Dec. 15.

J. C. Arter has been and remains seriously ill. He was stricken suddenly in his studio, No. 1 Madison Avenue, about a week since, and was removed to his rooms, where he is being tended by his sister.

Ernest Moore, who brings with him a number of canvases which he will exhibit in Washington, arrived last Monday. Some of the most important of his works to be shown are portraits of the Duke of Norfolk, Sir Henry Irving and T. C. Dupont. He will be the guest in Washington of the British Ambassador.

Olive Holmes Nichols had a Christmas sale in the Colonial Studio Friday. She presented interesting and clever craft work.

Andre Brouillet, the Parisian portraitist, is due to-day from Paris on the Lorraine. He expects to paint a series of portraits, particularly of children. He will have a studio at the Brandus Galleries, No. 391 Fifth Avenue.

M. Broutillet's recent exhibition of portraits attracted great attention in Paris. The French government purchased a woman's portrait by him for the Luxembourg.

RAFFAELLI OIL COLORS.

The solid oil colors invented by the artist J. F. Raffaelli, and of which so much was said a year or more ago, are growing in favor among artists all the time. They are used, as all painters know, like pastels by rubbing them in their dry condition on the material to be painted upon. They may be found, with a large and varied assortment of all kinds of artists materials, at Winsor and Newton's, who are the sole agents for them in Great Britain, the British colonies and the United States. Some remarkable results have been obtained with these colors.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections, and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Caill, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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PARIS.	
Brooklyn Daily Eagle,	53 rue Cambon
Morgan, Harjes & Co.,	31 Boul. Haussmann
American Express Co.,	11 rue Scribe
Credit Militaire,	49 Avenue de l'Opera
Credit Lyonnais,	21 Boul. des Italiens
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe et Cie.,	7 Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera
Students' Hotel,	93 Boul. St. Michel

LONDON.	
W. E. Spiers,	36 Maiden Lane
BRUSSELS.	
Credit Lyonnais	84 Rue Royale

THE ART NEWS IN EUROPE.

The circulation of the American Art News in Europe is increasing so rapidly and the journal is becoming such a valuable medium of publicity and exchange to European dealers and collectors, that we have instructed our European agent, M. Felix Neuville, to visit this season, every art centre in Europe. M. Neuville will travel with the view of increasing interest among dealers and collectors and art lovers in the sale of pictures and art objects, both public and private, in the United States, to place the journal in reading rooms and libraries so that it can be easily found and studied, and to ascertain from art dealers in Europe what pictures and art objects they have from time to time of interest to American collectors and connoisseurs, and which can be obtained either direct, or through their American houses.

ART TARIFF INCONSISTENCIES.

We called attention last week to the inconsistency of the American tariff on art which permits the entry, for ex-

ample, of pictures from France, Italy, Germany, Spain and Switzerland, and which will soon also permit the entry of English pictures all at a duty of 15% while taxing pictures from Holland and other European countries 20%. It is amusing to note that the Rembrandts which Mr. Altman has secured from the Kann collection will have to pay a duty of 20% for instance, because Rembrandt was a Dutchman, while Mrs. Huntington will have to pay only 15% on the early French pictures she has obtained from the same collection. In other words Rembrandt's works must pay 15% because he happened to have painted in Holland, while the paintings of the more fortunate Lancret or Nattier, who claimed France as their birth-place need only pay 15%. Could anything be more paradoxical or absurd? It is not generally known that all works in black and white originating in foreign countries pay a duty here of 25%, but only when produced within twenty years past. Why this discrimination in favor of black and whites?

ART AS A SOLACE.

To carry further our argument of last week that art is a great solace, we feel sure that Mr. Catholina Lambert, when he looks at the superb "Luini" he lately purchased, experiences such an inrush of aesthetic contentment and of art-delight that he totally forgets any difficulties or disheartenments which may beset him in his business affairs. Go and look at pictures and you will discover the cheering, solacing influence of Art! As a distinguished writer expressed it: "Pictures are loopholes of escape to the soul, leading it to other scenes and spheres where the fancy for a moment may revel, refreshed and delighted. Pictures are consolers of loneliness, a relief to the jaded mind, and windows to the imprisoned thought; they are books, histories and sermons—which we can read without the trouble of turning over the leaves."

ANNUAL WINTER ACADEMY DISPLAY.

At the Fine Arts Galleries, No. 215 West Fifty-seventh Street, the second annual winter exhibition of the National Academy of Design will open to the public this morning, to continue every week day and evening and on Sunday afternoons through January 11, 1908. The annual reception was held yesterday afternoon.

This exhibition takes the place of the annual Academy displays of nearly a century, and the coming spring exhibition of the same institution in the same galleries, succeeds to the annual displays of the now passed Society of American Artists.

There are some 378 numbers in the catalogue for the present exhibition, and it is understood that these were chosen from some 1,300 pictures sent in, the majority of which passed the Jury of Selection, but were perforce returned to their owners from lack of wall space—a strong and sufficient evidence of the crying need for new and

larger galleries, toward the securing of which, it is reported, the Academy will soon make a decided move.

For the first time at the present display, the Academy is enabled to make use of the new, well-lit and proportioned central gallery, which, while it diminishes the wall space as a whole, is a delightful substitution for the former small central gallery and the side morgues of unhappy memories. Seen under the disadvantages of a dark day, and without the assistance of a catalogue, as was necessary to prepare this first hasty review in advance, the second winter Academy may be pronounced a good show. It has no great or "star" pictures, but is made up of strong, honest and dignified canvases. There is a marked waning of the American Monet impressionistic wave, and the substitution of landscapes and figure works, which while their painters have here and there learned much from the French impressionists, have originality and broad and strong treatment of their own. There are fewer strictly decorative works than usual, and a better proportion of marines, landscapes, figure works and portraits than at last year's exhibition.

Detailed mention of individual numbers must, for the reason above given, be deferred until later, but a few canvases that stood out to the writer at his first view may be mentioned.

The Vanderbilt Gallery, with its new wall covering of dark red material, makes a more effective show place than in other years, but it is still too dark, especially on dull winter days. Here is Albert Herter's really beautiful decorative three-quarter length seated fancy portrait of a lady in old Italian costume which looks almost as if suggested by Ghirlandajo's wonderful portrait of that "Dear Dead Lady," Giovanna Tornabuoni, which Mr. Pierpont Morgan has bought out of the Kann collection. Mr. Herter has not yet painted so good a canvas as this, with its fresh and charming color, lovely expression and remarkable decorative details. Here also are Sargent Kendall's strong and well painted study of a nude child, "Reflection," and his two full-length standing portraits, a little stiff in pose, but faithful likenesses and finely painted, of the brothers, Charles and James Knox, identified for so many years with St. Paul's School, Concord, N. H., and painted for the alumni. Paul Dougherty is also to the fore with two fine and characteristic marine and coast scenes, and Marion Powers shows a full-length, very decorative portrait of a young woman in fancy dress.

A typical Indian scene with figures by E. W. Deming, an excellent and faithful three-quarters seated portrait of John D. Crimmins by Carroll Beckwith, a fancy portrait of a woman by George R. Barse, Jr., almost a modern Nattier in decoration and high color; a delicate feeling landscape by F. S. Church, "Mists of Stonehenge"; a well drawn and posed double portrait of "Mrs. Fitz and Barbara," by Edith M. Prellwitz, are also all good.

Also to the fore in this gallery are Bruce Crane, with two landscapes, "The Village," which is more like W. L. Lathrop's work, and "Departing Winter," in his old style; E. I. Couse, with two typical Indian scenes; R. F. Maynard, whose "Belinda" has lovely color and expression; W. T. Smedley, whose "Booklovers" is a delightful family group, well composed and drawn with good expressions, and Edward W. Redfield, with two landscapes, "March," fine and fresh in color, and "February," again Centre Bridge. There are strength and quality and

picturesqueness in George F. Bellows' "Penna. R. R. Excavation, N. Y." and E. A. Bell sends a decorative feeling composition, "At the Harpsichord."

"The Sisters," by Lydia F. Emmet, has been seen before, and in this connection there are several canvases which have been shown in dealers' or club galleries, which would appear as if Academy rules were wisely broadening. Irving R. Wiles shows two of the best portraits he has ever sent, one in this gallery of a "Lady in Black," charmingly refined, beautiful in expression and excellent in details, and a double portrait of two boys, "The Twins," in the South gallery—an unusually fine study of childhood.

Hugo Ballin's decorative and strong figure work, "The Bath," illustrated this week, was noticed when shown at a dealer's gallery last week. A good Arthur Parton, a fine landscape; E. C. Clark's "End of the Storm," with a fine sky and air; Wilhelm Funk's well-known and always fine portrait of Capt. Try-Davis; Glenn Newell's "Salt Haying at Old Lyme," also reproduced this week; a typical landscape by the passing veteran, J. B. Bristol, and a full-length portrait of a girl, by W. J. Whittemore, all worthy of close study, must complete this gallery to-day.

In the Central Gallery I noticed especially C. Warren Eaton's characteristic landscape, "Pines in Belgium"; F. D. Millet's always good if well-known genre, "Rook and Pigeon"; W. V. Birney's well composed, finely painted story canvas; Louis Loeb's typical, delicately colored allegorical work; August Franzen's virile portrait of a man; R. W. Van Boskerck's "Forest of Fontainebleau," which proves the ubiquitous, evanescent and beloved "Bobby" was not entirely idle last summer; H. M. Walcott's "The Wish," with its curious flat tints, but an effective and well painted work; Childre Hassam's "Woodland with Figures," good, of course; W. R. Derrick's two strong landscapes; Earl H. Brewster's "Bathers at Moonrise"; Allen B. Talcott's "Moonrise," Ben Foster's fine, largely conceived and well painted "Early Autumn"; Robert D. Gauley's full length portrait of a young woman, a fine study of reds; Robert Henri's full length standing, simple and dignified portrait of a young woman in a yellow satin dress, the texture faithful and the figure alive; W. J. Baer's decorative and charming "Summer"; C. T. Chapman's typical sea piece, "Return of the Fleet"; F. Ballard Williams's "Upland Hills," rich in color quality, a superior landscape, and John W. Alexander's striking virile three-quarter length standing portrait of the veteran artist, Worthington Whittredge, also reproduced.

Artists who dominate the South Gallery appear at a first view to be Gifford and Reynolds Beal, with a strong landscape and marine respectively; C. C. Curran, who sends a charming conceit, "The Sunlit Hill," full of air and light; W. A. Coffin, with a broad and large landscape; A. T. Van Laer, with two fine landscapes; William Thorne, with a double portrait of two boys; E. Loyal Field, with a good landscape; Amanda B. Sewell, with a full-length decorative portrait of Mrs. E. M. Townsend, the best canvas she has ever shown, and Albert Herter, A. L. Groll, W. Granville Smith, F. K. M. Rehn, C. Y. Turner, Edward Gay, F. C. Jones, George H. Bogert, a splendid view of Rouen; J. C. Nicoll, C. B. Coman, H. O. Walker, Birge Harrison, W. J. M. Rice, H. R. Poore, Clark G. Voorhees and Lockwood De Forest.

James B. Townsend.

LONDON LETTER.

London, Dec. 4, 1907.

No art sales of any importance have taken place here of late, but though all Bond Street complains of the hard times, the lack of new custom and the present difficulty of getting in old accounts, fresh exhibitions are daily opened by hopeful artists.

At a private sale at Brighton, Messrs. Winworths obtained £195 for a set of 13 stipple prints in bistre after Wheatley's "Cries of London."

Captain Adrian Jones, the veterinary officer turned sculptor, who is responsible for the statue of the Duke of Cambridge opposite the new War Office, has been definitely commissioned by Lord Michelham to carry out a four-horsed chariot which is to be placed over the arch on Constitution Hill. The generosity of Lord Michelham in making this gift to the nation enables this fine architectural design to have the sculptural decoration originally planned by the architect Decimus Burton.

A loan exhibition, recently opened in aid of the Business Girl's Institute in Morley Hall, Hanover Square, includes ten cases of antique miniatures, enamels and jewelry lent by Lord Blyth and insured for over £100,000. Mr. E. M. Hodgkins, the well-known dealer of Bond Street, has also made some important loans, the chief being a remarkable ormolu clock, crowded with figures in Dresden china and made for Louis XV himself by J. Caffieri.

Although his fresh, vigorous landscapes and poetic interiors with figures have for many years been a feature of "New English" exhibitions, it is only now, that David Muirhead is having his first one man show at the little Chenil gallery next to the Chelsea Town Hall. Mr. Muirhead is first of all a worthy son of Constable—see his "Norfolk Landscape" (2) and "Ceres Mill" (5)—he is a child by adoption of Corot (No. 30 "Willows at Sunset") and of Daubigny (No. 7 "Sunset on the Ouse") and surely in "The Avenue" (11) he is at least a cousin by marriage to Mr. Wilson Steer. But if the personal element is more reserved—dare I say less forward?—in his work than in that of some of his fellow clubmen, it is ever present—most marked perhaps in some of his beautiful figure subjects—and his landscape is always sincerely felt and sincerely recorded. No one can quarrel with the quality of his work and if it reminds us now of one great man now of another it is not because Mr. Muirhead is a clever copyist—his work is too reverent to deserve that doubtful adjective—but because he shares their enthusiasm for certain aspects of nature and himself has assimilated many of their good qualities.

During the last week there has been quite an epidemic of art and crafts—more particularly craft—exhibitions.

MM. George Petit of Paris are showing at the Dore gallery a collection of the colored printed etchings and engravings which have become so popular of recent years. J. F. Raffaelli is the real pioneer of this process and though not so numerously represented as one could wish he stands head and shoulders above his fellow exhibitors reticent use of color, just a touch here and there to heighten the effect. M. Robbe is easily second with his "Rue Royale" and "The Soup." The remaining prints though bearing such names as Gaston La Touche, Chabanian, Henri Jourdain, Le Gout-Gerard, Picabia and Abel Truchet are too exhaustive in their use of color following, though often with less ability, the lead of the late Fritz Thaulow who—fully represented here—popularized and vul-

garized what should be an art into a rather melodramatic manufacture.

True lovers of etching will find more art and individuality at Messrs J. Connell & Sons' galleries, where there is now on exhibition a new set of ten original etchings of Spain by Mr. E. M. Synge who is steadily advancing in the direction of expressive economy of line and greater subtlety of tonal values.

At Mr. E. J. Van Wisselingh's gallery (14 Grafton St.) is an exhibition of oil paintings by Frederic Yates who this year shows portraits as well as landscapes. Of the latter "Morning in Rydal Park" is notable for the good drawing of the trees and the green and silver color harmony, while "The Little Bridge" and "On the Banks of Rydal Water" are joyous excursions into more golden schemes of glowing and broken color. Of the portraits, that of Prof. Miall of Leeds is well above the average of presentation portraits in its dignified arrangement and characterization, while the "Portrait of a Lady" is ably handled and painted with the solidity which is a feature of Mr. Yates' work.

ITALY WANTS ART LOVERS.

A special cable despatch to The World from Rome says: Prince de Scaglia is the prime mover in an elaborate scheme to attract to Italy foreigners who are interested in the history of art. As one branch of the movement, lectures in English and German are being given at the most important centers on artistic and associated subjects. Nearly half a million art guide books, printed in all European languages, are to be distributed free on the New Year's.

The laudable efforts of the nobleman and his compatriots to attract a throng of Americans and other foreigners to Italy would be greatly augmented if they could guarantee that travelers' luggage would not be systematically ransacked and robbed in their laborious progress over the Italian railroads.

EARLY WHISTLER DRAWINGS FOUND.

Five original drawings by James McNeill Whistler have been discovered in an old scrapbook by Captain William Baird, a retired army officer, to whom Whistler presented them when he was a cadet at West Point in the summer of 1857, when the artist was sixteen, and Captain, then Lieutenant, Baird, was an instructor in drawing at the academy. The drawings, which are characteristic and foreshadow the future work of the artist, were probably made between 1851 and 1854, in which last year Whistler left West Point to become an engineer's draughtsman. Four of them depict four half hours in the daily life of a sleepy cadet, and humorously show him pacing his post, leaning against a wall, sitting down and sleeping. The fourth, a wash drawing and the only one signed, with the initials J. A. W., shows a cadet seated at the foot of a tree with the white tents of the cadet camp in the distance. The drawings are now hung on the walls of the library at the academy.

A special cablegram to the Philadelphia Public Ledger from Rome says everybody is rejoicing over the decision of the governmental commission of artists to save the celebrated statue of Can Grande della Scala at Verona, which is fast crumbling through time and weather, by removing it to the museum and substituting for it an exact copy.

PARIS LETTER.

Paris, Dec. 4, 1907.

The Thiebault-Sisson collection sold last week attracted to the Hotel Drouot a crowd such as the auction rooms had not yet seen this season. The bidders, however, were but few and good pictures were obtained for little money. The highest figures were paid for the "Rocks at Ornans" by Corbet, \$1,060, the "Glaour Confession" of Delacroix, \$820, "Reading" by Tassaert, \$520. The Luxembourg Museum paid \$80 for the "Young Woman at Home" by James Tissot.

Another interesting sale was that of the late Mr. Devaux's collection, which included some very rare samples of eastern pottery. When it came to a certain vase in the form of a masque lamp, with a scanty decoration, blue on white, a struggle broke out among the dealers. Eventually the vase was sold for \$2,600 to an amateur. Some other remarkable pieces fetched equally good prices. A rich Flemish tapestry of the fifteenth century went to M. Bauml for \$1,322, and four chairs in tapestry of the eighteenth century, to Mr. Condere for \$1,050. Mr. Stettiner paid \$740 for the bust of a French piece in terracotta by Bouchardon, and Mr. Jonas \$1,780 for a fine Louis XV chimney clock period, by Caffieri.

M. Kleinberger, more deeply interested than ever, in the Dutch and Flemish Schools, has availed himself of a rare opportunity and has acquired from a French nobleman two drawings by Rembrandt, representing, the one "Two Men Seated Behind a Table" and the other a powerful man head.

Messrs. Heilbronner have found themselves compelled to considerably enlarge their premises in the rue du Vieux-Colombier, which probably were the largest art galleries in Paris. Among thousands of art works they are now exhibiting a fine suite of sixteen panels by an unknown sixteenth century Flemish artist and representing the life of St. Victor. In the adjoining rooms, remarkable also, are a Virgin of the fourteenth century (an exquisite piece of carved wood), and some oak panels of the same period. As regards tapestries, Messrs. Heilbronner's collection is well nigh unique. Especially remarkable in this section is a Flemish fifteenth century tapestry, "The Conquest of India."

Most of the American artists and art students have returned to Paris from their vacations or sketching excursions and are hard at work again.

Lionel Walden, who recently returned from America, is painting a large marine view, with moon effect, which he will exhibit among the "Internationals" at the Petit Gallery next month.

Henry S. Bisbing has gone to New York, where he has recently had several orders for his paintings of cattle and sheep.

The Society of American Painters has been invited to organize and superintend the American section at the coming art exhibition in Antwerp.

H. O. Tanner continues to be hard at work on his big canvas which will depict the parable of the virgins.

Messrs. Hubbell, Vail and McEwen have been recently prevented by illness from devoting time regularly to their studio labors.

Members of the American Art Association, 74 rue Notre Dame des Champs, are manifesting special interest in their autumn exhibition of sketches. They are also hoping that the public will do the same. This exhibition, of course, is not so important as the club's annual display of finished

pictures, but it is the largest and perhaps the best that has yet been shown in the line of sketch work.

The sketch exhibition will be followed by an exhibition of black and white (drawings, etchings and illustrations), to be opened on December 10 and to continue through the month. The exhibition will be under the charge of Messrs. Steichen, Hornby and McLaughlan.

At the beginning of January there will be a special invitation exhibition of twenty paintings representing the modern movement among the younger American painters in Paris. This will be in charge of Steichen and Brinley. This will be followed by an exhibition of the work of the American architectural students in Paris. The regular winter exhibition of paintings, members' work, will take place in February.

The French Minister of Fine Arts at the opening of the twenty-fifth annual exhibition of the International Society of Painting and Sculpture in Paris, Monday last, purchased a picture of an old Dutch woman by Richard Miller of St. Louis. This is the second picture by Miller bought by France, although he is still in his early thirties.

The Minister also especially praised works exhibited by other American painters.

METROPOLITAN MUSEUM.

Among recent acquisitions of the Metropolitan Museum by purchase are "La Cour de la Princesse" and the "Dames de Qualite," by Monticelli, both of which have been hanging in a New York dealer's gallery for some time, and are well known. One of the drawings acquired is by Rembrandt, "The Angel Appearing to Zacharias." There are two landscapes in gouache and water-color by Cuyp; two of Gainsborough's landscapes; a pen-and-ink of Domenico Campagnola, the disciple of Titian; some early studies by Lord Leighton; some Charles Keene's and two of Claude Joseph Vernet.

Mr. Henry C. Frick has lent to the Museum a painting of one of the Italian primitives. It represents the Deposition of Christ, the body supported by one of the Marys, with Mary Magdalene and the other Mary, on each side, a little to the rear. At the feet of Christ kneels Joseph of Arimathea. It first attracted public attention when it appeared at the Bruges exhibition of Flemish Primitives in 1902, being exhibited there presumably under the impression that it might be the work of a Flemish artist. The official catalogue at Bruges attributed it to Antonello da Messina, who was probably born in Messina about the beginning of the fifteenth century. Some, however, considered it belonged to the school of southern France, and accordingly it appeared in the exhibition of the Primitifs Francais in Paris, in 1905, but many critics doubted that it had found its proper place there.

Plans for the proposed library of the Metropolitan Museum are being redrawn, with a view to getting the cost of the building down to the \$75,000 which was appropriated for it. The lowest bid on the designs which were submitted was near \$100,000, and all had to be rejected. The library is to be 100 feet square and in a recess back of the Fifth avenue front. It will be one story above the ground and have a stack room in the basement. When the indexing is finished persons seeking information may turn to reproductions of practically every picture in any art gallery in the world.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Bauer-Folsom Gallery—Miniatures by Eulabee Dix to December 30.

Knoedler Galleries—Recent pictures by Mrs. Adele Herter.

Lenox Library—Etchings by Jacquemart and wood engravings by Prunaire.

Metropolitan Museum—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery—Pictures by Childe Hassam to December 28.

Tooth Gallery—Miniatures by Alyn Williams to December 21.

EXHIBITIONS NOW ON.

With the approach of the Christmas holidays the minor exhibitions, and especially those at the dealers' galleries, diminish in number. The new year will, however, bring a number of interesting "one-man" and other displays.

In the Lower Gallery at Knoedler's, No. 355 Fifth Avenue, there are now on view some thirty-five English mezzotints, especially selected for their rarity and exceptional quality. It is not often that so beautiful a display of the kind is seen in New York, and the little gallery presents a most effective and rich appearance with these plates on its walls. The plates are for the most part after Reynolds and Morland, and are familiar in subject. It is their quality and condition that most appeal. Perhaps the best are those of the Duchesses of Cumberland, Bedford and Rutland, of Lady Heathcote and the Countess of Derby, and the two well-known cottage scenes after George Morland. The display will remain on view for some time.

Seventeen pictures by Childe Hassam, with a few exceptions recently painted, make up an exhibition at the Montross Gallery which opened Wednesday last, and will continue through December 28. As a whole the display is one of light and color, of harmonious tone and delicate beauty, but studied individually, its examples well show the range and versatility of the painter, his sentiment, and his ability to translate sunlight and atmosphere to canvas, which confirm his right to a place in the first rank of America's all too few plein air landscapists. The exhibition is not only the best and strongest that Mr. Hassam has yet made, but as said above, has a wider range and scope than ever before. The man who can paint "The Jonquils," that altogether charming study of an interior, with figure and flowers, and the near-by marines, "North Shore—Moonlight" and "The Northwest Wind," deep and true in color, clear aired and permeated with tender feeling, sentiment and appreciation, and again who can transcribe so ably the indescribable charm of a June day in the "Bloom of June," the dull white and grays of a cloudy wintry day in New York, the vista of old Florence from the heights, far and

mystical, and again portray the mighty swirl and stress of ocean beating on a rockbound shore as in "Diamond Cove" and "Sylphs Rock," is more than versatile. He wields a magician's wand and the seas and skies at his touch are transferred to his canvas while their beauty and sentiment remain. It may be said in closing this all too brief review that the exhibition evidences a somewhat bolder and freer handling of his medium by the artist while he still retains all his color feeling, sentiment and charm.

A small but representative exhibition of pictures by artist members has just closed in the gallery of the Century Club in West Forty-third street. Among the painters well represented were Walter L. Palmer, Frederick Crowninshield, Carroll Beckwith, Howard Russell Butler, Carlton T. Chapman, Frank Fowler and F. Hopkinson Smith.

The annual exhibition of water colors by members of the Salmagundi Club opened with a private and press view at the clubhouse on Thursday. Notice of the display will be made next week.

The Lotos Club will make its last art exhibition in the old club house on Fifth Avenue and 46th street Jan. 4. Some time in the spring the new club house on 58th street will be ready for occupancy, and subsequent displays will, of course, be held there.

Herbert W. Faulkner is holding an exhibition of water colors recently done in Venice at the Powell Art Gallery, to Dec. 27.

The eastern section of the Museum of the Brooklyn Institute of Arts and Sciences will be dedicated today.

LAST STANFORD WHITE SALE.

Antique marbles which belonged to Stanford White were sold Tuesday in the Terminal Warehouse, in Eleventh Avenue, for \$8,416. O. Burnett was the auctioneer in absence of Mr. Kirby, who is ill.

The sale of the art treasures in Mr. White's house in Gramercy Park brought \$125,802 last April, and his pictures sold a few days later for \$51,532. These amounts added to that obtained at the recent supplementary sale and from the sale of marbles, bring a grand total of \$269,362, realized from the dispersal of Mr. White's collections.

The death of John G. Heywood, manager of the Worcester, Mass., museum, which occurred November 16 last, has received scanty or little comment. This is passing strange, as Mr. Heywood had a wide acquaintance in art circles and held a most important and influential post. He was a man of rare cultivation and artistic taste.

The third volume of the catalogue of the miniatures owned by Mr. J. Pierpont Morgan is being prepared by Dr. Williamson and will be published this month. Another catalogue of Mr. Morgan's Chinese Porcelains, a popular edition, is also being prepared and several experts, including Dr. Bode, of Berlin, are at work on a catalogue of the bronzes owned by the collector. A limited number of the catalogues of Mr. Morgan's paintings have been sent to intimate friends of Mr. Morgan and to art museums and institutions.

RIKOFF SALE—PARIS.

The first two sessions of the sale of the art collection of M. Rikoff at the Petet Galleries, Paris, December 3 and 4, realized 303,823 francs, making 763,858 for the first two days. A necklace composed of fifty-one pearls and weighing 685 grains brought 95,600 francs and went to M. Paulme.

M. Rosenau gave 250,300 frs. for a necklace composed of fifteen Siamese ruby plaques, surrounded by brilliants. For a gold enameled box, Louis XIV., M. Paul Roux gave 30,100 frs. The same box went for 16,500 frs. at the Dreyfus de Gonzales sale in 1896.

M. Stettiner for 15,500 frs. obtained a large Louis XVI. oval gold box. M. Adolf Stern purchased for 16,100 frs. a large oval plate of antique Limoges enamel by Jean Courteys.

M. Jacques Seligman gave 9,140 frs. for two rectangular Limoges enamel plates from Penicaud works.

The sum of 460,035 frs. (\$92,007), of which 336,970 frs. (\$67,394) was for pictures, was the total of the third session, December 5. M. Kleinberger gave 43,100 frs. (\$8,620) for "A Woman with a Fan," by Terburg, and M. Boyer purchased J. Ruysdael's "Winding Path in a Forest" for 33,000 frs. (\$6,600). It went for 61,100 frs. (\$12,200) at the Patureau sale in 1857.

M. Frederic Muller, of Amsterdam, gave 30,000 frs. (\$6,000) for "The Skittle Players," by Jan Steen, and M. Berkheyde paid 30,000 frs. (\$6,000) for "A View of a Canal in Holland," by Van der Heyden. The same canvas fetched 14,100 frs. (\$2,820) at the Beaurnonville sale in 1881, and 10,400 frs. (\$2,080) for a seascape by Van de Velde. M. Kleinberger gave 28,100 (\$5,620) for "A Sunrise," by A. Van der Neer, which fetched only 10,300 frs. (\$2,060) at the Roxart de la Salle sale in 1881.

M. Seligmann obtained "A Woman Sweeping," by Janssens, for 20,500 frs. (\$4,100).

The porcelains realized good prices. M. Jacques Seligmann gave 11,100 frs. (\$2,220) for Dresden china group, by Kaendler. He also purchased two other Kaendler groups for 7,100 frs. (\$1,420) and 6,000 frs. (\$1,200) respectively.

For a girl's bust, half life size, Dresden china, M. Hamburger gave 10,100 frs. (\$2,020).

The last session realized 911,425 francs (\$182,285), a grand total of 1,844,873 francs (\$368,974).

A series of four panels of eighteenth century tapestries, after Huet, were secured by M. Jacques Seligmann with expenses for 181,500 frs. (\$36,300). A further series of five small sixteenth century Brussels tapestries were bought by M. Guerault for 54,050 frs. (\$10,810).

Two drawing room suites fetched enormous prices. A bust of Louis XV., two sofas and eight armchairs, covered with ancient French tapestries, went to M. Seligmann for 102,200 frs. (\$20,440). A second sofa and four armchairs in Louis XVI. Aubusson were purchased by an amateur for 40,000 frs. (\$8,000). M. Seligmann purchased for 20,800 frs. (\$4,160) four Regence armchairs covered with old tapestries.

M. Guerault paid 8,005 francs (\$1,601) for two big armchairs and a stool upholstered in Louis XV. tapestry period.

The prices realized for furniture were less satisfactory.

The prices realized for bronzes were disappointing. The chief articles were a pair of chenets from Versailles, gilt. M. Guirang was the purchaser for \$8,020. A pair of ancient Chinese porcelain vases, Yung Tchen period, with rich, Louis XVI. bronze mounting, was purchased by Graat and Madoule for 34,500 frs. (\$6,900).

M. Stettiner paid 26,000 frs. (\$5,200) for a pair of Louis XVI. candesticks.

EUROPEAN COIN SALES.

PRINCE BORIS CHACHOWSKO.

At Bruder Egger, Numismatists at Vienna, I. Operring 7, Austria, a sale by auction will take place on January 7, 1908, of the collections of antique Greek coins, belonging to the late Russian, Prince Boris Chachowsko and a German Consul. The catalogue in which each coin is exactly described, the most interesting of which are photographed on 21 plates in original size, has already appeared.

Even at a brief glance, one will find many coins of great importance, rare numismatic coins as well as of great artificial value. Many are even missing in the large Cabinet collections of Europe.

Only a limited choice of interesting coins can be shown in the illustration in this issue. No. 24 is a tetradrachme of the end of the fifth century, B. C., of the town of Agrigento, now Girgenti, in Sicily. On the obverse are two eagles standing on a dead tree, one of them holding up its head and calling its young ones; the other on the

point of devouring its prey. The reverse shows a victorious quadriga, the driver of which is being wreathed by "Victory." The die-sinker has represented especially the two eagles most artistically. No. 74 is a Tetradrachme of the same period of the town of Selinus, showing a river god, sacrificing on a burning altar; at his side there is a cock and a bull. On the reverse a quadriga is driven by "Victory," horses in high action, a masterwork of Greek plastic art.

No. 112 is a Tetradrachme of the town of Syracuse by the celebrated sculptor Kimon. The artist, contrary to the general manner, has represented the lovely head of Arethusa, almost full face. On a band, which binds her hair over her forehead, the name of Kimon can be read. On the reverse a quadriga is to be seen with a driver, wreathed by "Victory." This is a commonly acknowledged masterwork of Kimon of extraordinary beauty in execution.

No. 117 is a Siculo-punic Tetradrachme by the hand of the same master, a head of Arethusa, with flying hair, the signature of the artist being on the amphix. Behind the head are two ears of corn; on the reverse a quadriga and underneath a meander-pattern; of this most interesting coin there is only one other example, in the Museum at Palermo.

No. 540 is a goldstater of the town of Lampsacus in Mysia about the fourth century B. C. On the obverse is the head of Akteon with a horn, and on the reverse the forepart of a winged horse, very finely executed.

Of the other contents of the catalogue there must be mentioned the two until now unknown Tetradrachmes of Camarina by the artist Exi; the magnificent Syracusia medals or Dekadrachmes by Euainetes; an undscribed variety of the Octodrachme of Alexander I. of Macedonia 478-454 B. C.; a goldstater of the finest style of Philip II. of Macedonia (a rare variety, showing the head of Apollo with long hanging hair); a rich series of interesting coins of Corinth; two beautiful Electrum coins and six Tetradrachmes of Cvzicus; a very complete series of coins of the Syrian kings, and lastly a hitherto unknown Roman gold medal of the Emperor Constantin I. 306-337 B. C.

NERVEGNA-MARTINELLI SALE.

Letters received by the American Art News from Rome, dated November 25, tell of the recent Nervegna-Martinelli coin sale there. The Italian government, these say, voted the large sum of 60,000 frs. for the acquisition of coins at the sale, but at the last moment, having heard that the European museums were all represented at the sale, and fearing to lose the more important example—namely, a unique Tarentum piece in gold, an equally important silver Tarentum piece with a marvelous figure of Apollo kneeling, and on the reverse Taras on the dolphin, the great bronze of Britannicus, of which only one other example is known, and the marvelous series of medallions of the Roman Emperors—thought it necessary to stop the sale. As a result, however, of the protests of the owners of the collection and of the experts of the sale, the government permitted it to continue, but it is understood acquired some of the principal examples.

Attention has already been called in these columns to the rare importance of these collections, and also of that which will be sold in Paris next week. It is evident that the high prices obtained at the sale in Rome has decided those collectors who until now have jealously guarded their treasures to sell the same. Thus it happens that in Italy, France, and indeed in England, all three most important collections come on the market.

Following are some of the prices obtained at the sale in Rome with the purchasers:

Lingot Etrusque (1100 frs.), Florence Museum; Semis Ombrien (2150 frs.), Naples Museum; As de Lanuvium (900 frs.), Florence Museum; the same (1050 frs.) to Germany; Triens de Tibur (4300 frs.), Naples Museum; Demus de Metlia (2000 frs.), Naples Museum, and silver moneys of Baletium (22,600 frs.), to the Naples Museum.

The series of gold coins No. 241 (5300 frs.), 242 (4000 frs.), 243 (16,500 frs.), all to Museum of Tarentum; 244 (3500 frs.), 245 (5500 frs.), 246 (2100 frs.), 247 (1500 frs.), to Museum of Tarentum; 258 Archaic statue of Tarentum (220,000 frs.) sold to France; No. 770 Decadrachmus of Syracuse by Evenete (3100 frs.); 2277, Medallion of Lucille (3000 frs.).

The sale had on November 25 realized the large sum of 300,000 frs. (\$60,000) and was not yet concluded.

GREEK AND SICILIAN COINS.

On the afternoons of December 19, 20 and 21 there will be sold at auction in Room No. 7, Hotel Drouot, Paris, a remarkable collection of ancient Greek and Sicilian coins. The experts for the sale will be

(Continued on Page 7.)

(Continued from Page 6.)

Dr. Arthur Sambon and MM. C. and E. Canessa. A private view will be given at the Canessa Galleries in Paris the afternoon of December 17 and the public exhibition will take place at the Hotel Drouot the afternoon of December 18.

An interesting preface has been written for the well prepared and valuable catalogue by Dr. Sambon. He says in brief: "The collection, chosen by a man of assured taste, presents in a most complete manner this exquisite array, and furnishes all the necessary elements and details for a study of the early money of Grande Greece and Sicily."



ANTIQUE GREEK AND SICILIAN COINS

To be sold at Hotel Drouot, Paris, December 19 and following days

WITH THE DEALERS.

The new galleries of William Clausen at No. 7 East Thirty-fifth Street, opposite Altman's, will be opened next week, but Mr. Clausen will retain his headquarters for the present at No. 381 Fifth Avenue.

At the Kelekian Galleries, No. 275 Fifth Avenue, there is an unusually good display at present of old Babylonian and Persian pottery and antiques, renaissance embroideries, Oriental textiles, and Egyptian bronzes.

The exhibition of miniatures by Alyn Williams, president of the English Royal Society of Miniature Painters,

still continues at the Tooth Galleries, No. 299 Fifth Avenue.

Following the exhibition of pictures by Frederic Remington and portraits by Louise Huestis at the Knoedler Galleries, No. 355 Fifth Avenue, will come one of recent pictures by Mrs. Adele Herter, to open December 16.

At the Ehrich Gallery, No. 465 Fifth Avenue, where the special exhibition of early Spanish and Italian masters is

art objects this week, and which closes to-day, was a marked success, as was also the sale of fine jewelry yesterday afternoon.

At Silo's downtown galleries, No. 55 Liberty Street, Mr. Augustus W. Clarke sold at auction on Thursday and yesterday afternoons, and will complete the sale this afternoon, of the pictures, etchings, sketches, etc., owned by Baron de Latuillier of Paris and remaining from the sale at the Waldorf-Astoria a fortnight ago. The result of this sale will be published next week. Low prices ruled on Thursday afternoon.

Mr. Henry J. Duveen, who after his arrival in New York in October, returned to London to attend the marriage of his son Geoffrey and Miss Lewis, returned again to New York on the Mauretania Monday, and will remain here for the season.

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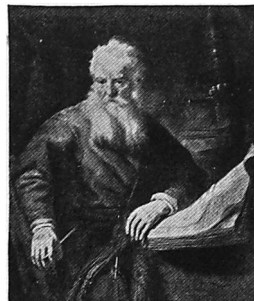
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